

LOS ANGELES COUNTY MUSEUM

Bulletin

OF THE

ART DIVISION

Vol. 7 No. 2

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"Pair of Lovers" (1908)

Bronze, height 10 inches, width 15 inches

ERNST BARLACH — German (born 1870)

Recent gift of Walter Stein

A.6493.54-6

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RECENT PUBLICATIONS

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Jan. 16th 1955 15¢

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MIESTCHANINOFF

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RECENT GIFTS OF PAINTINGS

Readers of this *Bulletin* will recall that a large section of the Summer issue was devoted to the listing and illustration of recent gifts of paintings to the Museum. In addition, a special supplement was published in order to illustrate many gifts of art which had not previously received special notice, and a considerable portion of this was consigned to depicting and recording thanks for gifts of paintings.

Since the publications just mentioned, a large enough number of significant pictures have come to the Museum in the form of gifts to warrant a special article about them.

Because of the limitations of space, not *all* of the most recent gifts can be discussed. Mention of a few of the more important ones, covering a wide range of schools and styles, will convey some idea of how rapidly our collection is growing as the result of the generosity of many benefactors.

The earliest picture among these recent accessions is a fairly large fifteenth century panel painting from Spain, given to the Museum by Richard Red Skelton (Fig. 1). The scene represented is "The Delivery of The Keys To St. Peter," in which Christ hands the symbol of authority in the new *ecclesia* to the most prominent of the apostles. The Biblical source for the scene is to be found in the Gospel of St. Matthew (XVI, 18 ff.) where Jesus says: "And I say also unto thee that thou art Peter, and upon this rock I will build my church; and the gates of hell shall not prevail against it. And I will give unto thee the keys of the kingdom of heaven . . ." The importance of this symbolic event is indicated by the many times it has been painted in the history of art, from the earliest Christian period onward. Perhaps the greatest example of the subject is that by Perugino in the Sistine Chapel of the Vatican, executed around 1480.

Our new acquisition was done, probably in Catalonia, at about the same time the famous example in the Vatican was being produced. It is a somewhat rustic, provincial, and truly primitive work from the standpoint of composition, color and paint handling. However, it maintains such a

consistency, strength and distinction of drawing, of modeled form and application of decorative motifs, that we can fairly well date it and identify it with a considerable group of pictures done in Valencia and Catalonia by a single master toward the end of the fifteenth century. All of these works contain figures that are directly taken from the style of the two leading masters in Valencia at this time, Jacomart and Juan Rexach. They all outdo the Catalan taste for highly raised relief in the embossed gold designs, and the multiplication of concentric rings in the halos. The strange patterns in the borders of garments, alternating between the Greek meander and a vague imitation of Arabic inscriptions, are distinctive features of the style, as is the extremely dour face of all personages represented.

When the picture first came into the Museum it was recorded as by an anonymous Aragonese painter. However, Chandler R. Post in his definitive "History of Spanish Painting" has identified this panel as by a man he calls "The Girard Master."¹ When our panel was first studied by Professor Post it was in a private collection in Paris, and it could be immediately associated with that group of works, in a variety of locations, whose style has just been described. The most important of these works is a retable of St. Michael in the Museum of Vich, originally done for the parish church of Verdú. Another product of the same hand is a second version of our subject, "The Delivery of the Keys," which has found its way into the Museum of Solsona, Spain, and which exhibits the same stylistic qualities and places Christ on exactly the same throne as we find in our picture.

Basically, the style of all these paintings is late fifteenth century Valencian, with many superimposed decorative elements that would be demanded by Catalan taste. No signatures, inscriptions or sure documentation exist which would enable us to attach a master's name to this body of works, but the most likely proposition is that they are attributable to a certain Pedro Girard who is men-

¹ Vol. VII, p.575 (illus. Fig.218, p.582)



Fig. 1, above — "The Delivery of the Keys to St. Peter"
Tempera and oil on wood panel, 45 x 35½ inches
THE GIRARD MASTER — Spanish, 15th Century
Gift of Richard Red Skelton
A.6714.54-3

Fig. 2, opposite — "The Fortune Teller"
Oil on wood panel, 9¾ x 13 inches
PIETER CODDE — Dutch (1599-1678)
Gift of John Wayne
A.6715.54-3

tioned in a contract of November 12, 1479 as executing a painting commission for the Cathedral of Vich in Catalonia. This document states that the artist was born in Valencia. Another document, of 1490, concerns the payment of a debt to a painter by this name working in Valencia. Since none of the works mentioned in the documents has survived, we do not know whether they would tally in style with the group of works to which our panel certainly *does* belong in style. Nevertheless, this style is exactly the mixture of Valencian and Catalonian which we would expect the man mentioned in the documents to exhibit; and some of the paintings in the stylistic group are located, or have come from, places mentioned in the documents referring to Pedro Girard. Since it cannot be proved as a fact, but accepted as the best hypothesis, that Pedro Girard is the artist of our panel, he is referred to in the more general way as the Girard Master. Our picture was painted probably for some small parish church in northeastern Spain, and although not the work of a great master, it is a primary example of the forceful style that was practised at that time and place.

The next picture, in point of time, is a small seventeenth century Dutch genre piece called "The

Fortune Teller," presented to the Museum by John Wayne (Fig. 2). In subject, style and sly humor this picture is the antipode of the Spanish religious painting. It is a slight but nonetheless perfect example of what might be called the middle, or transitional, phase of genre painting in Holland. The earlier phase, growing out of the sixteenth century Brueghel tradition, found its content mainly in subjects of the nearly-grotesque, earthy Dutch peasantry. Exponents of this aspect of Netherlandish painting are men like A. Brouwer (1605-1638), Adriaen (1610-1685) and Isaak (1621-1649) Van Ostade, and often Jan Steen (1626-1679). Around the middle of the seventeenth century, and on to the end of the great period in Dutch painting, the artists of everyday genre forsook the boldness, strength and pleasant earthiness of the earlier phase. The later artists, like Terborch (1617-1681), P. de Hooch (1629-1677), Metsu (1630-1667) and Vermeer (1632-1675), insisted upon a quiet elegance and delicacy. Their genre scenes are couched in correspondingly fashionable and smart terms.

Between these two extremes in the development of Dutch genre there is a group of artists who do not record the low life in barnlike taverns with





Fig. 3 — "Portrait of a Lady"

Oil on canvas, 23 x 18½ inches

JACOPO AMIGONI — Italian (1675-1752)

Gift of Dr. and Mrs. Herbert T. Kalmus

A.6488.54-3

earthen floors, nor the polite flavor of existence in the homes of staunch bourgeois society. This middle group of artists are portrayers of what might be called risqué cabaret society. Often they have been called the painters of "soldier genre." Amusing scenes of gambling and carousing in which slightly ghoulish demi-mondaines filch the gallant soldiery are their stock in trade. Each picture, like the café society characters revealed in it, hangs in dubious balance between shady impropriety and polite elegance. Artists who recorded this aspect of seventeenth century life for us are Pieter Codde (1599-1678), W. Duyster (1599-

1635), P. Quast (1606-1647), Dirk Hals (1600-1656) and H. Pot (1585-1657).

Some authorities on Dutch art have attributed the picture given to the Museum by Mr. Wayne to Duyster. However, we believe it to be a typical sample of the work of Pieter Codde, and a typical sample also of this middle phase of Dutch genre art. The bewhiskered young cavalier is about to receive a terrific jolt from the maliciously jovial female who holds three aces and the four of spades in her left hand. She gives us a wise wink as she is about to bring out the fourth ace from behind her skirt. In spite of the fortune teller's good will

in letting us in on the joke, we are kept from appreciating its full meaning because of our ignorance concerning the significance at that time of four aces and the four of spades. Perhaps someone with a more specialized knowledge in this department can help.

The field of eighteenth century painting is one from which the Museum has acquired very little recently, either by purchase or in the form of gifts. We are very fortunate, therefore, in receiving from Dr. and Mrs. Herbert T. Kalmus a typical portrait (Fig. 3) by the Venetian painter of high society, Jacopo Amigoni (1675-1752).

Born in Venice, Amigoni started out to become a painter of historical scenes in the grand manner, but he achieved his greatest success as a portraitist to highly placed people in many of the courts of Europe. In addition to attaining success in his native city, he early in his career worked in Rome. For many years at the beginning of the eighteenth century he was a leading painter in Munich; and for a decade, from 1729 to 1739, he made hay in the corrupt opulence of the Whig aristocracy surrounding the court of England's George II. Not only did he paint their portraits, but he was much in demand to decorate their town and country houses. From 1739 to 1747 he was once more in Venice, and still in vogue with the nobility. The last five years of his life were spent in the court at Madrid, where he worked in the Palace of Buen Retiro as well as doing portraits of members of the court of Ferdinand VI, one of Spain's "enlightened despots."

Our portrait, which we must call simply "Portrait of a Lady," since we do not know the sitter's name, is full of the eighteenth century spirit. It has much in common with portraits by Amigoni's French counterpart and contemporary, Nattier. The Italian's impasto, however, is more heavily textured, the colors richer, and the forms broader and simpler. His technique and tonality, of course, are very close to the greatest Venetian painter of the century, Giovanni Battista Tiepolo, whose career, a few years later, paralleled Amigoni's.

By the facial type, the type of lace, and the style of design in the costume, our portrait was probably done during Amigoni's second Venetian period; i.e., between 1739 and 1747.

One of the finest in this whole series of gifts under discussion is a handsome "Still Life With Fruit" (Fig. 4) by the great French post-impressionist, Paul Gauguin (1848-1903). It was presented to Museum Associates, along with a group of other pictures that will also be described in this article, by Merle Oberon.

Although it is signed "P. Go . . ." in the upper right hand corner, there is no date upon the canvas. Nevertheless, by stylistic comparison with Gauguin's surely dated pictures we can conclude that this one was done probably toward the end of the decade of the 1880s. This was a fascinating and decisive moment in the master's career. By this time he had worked through his first, typically mid-nineteenth century naturalistic phase; he had also begun to break away from the essentially impressionist naturalism that he had learned from Camille Pissarro. The years between 1886 and 1890 saw the disintegration of the impressionists as a co-operatively exhibiting group. The utter faith in purely visual naturalism as the ultimate answer to reality began to fail. There was a period of faltering for artists like Renoir, Monet and Pissarro, after which they returned to creating masterpieces in their earlier manner. With other artists it was a period of searching for a *new* style. Seurat found it in scientific analysis, which Gauguin abhorred. He was strongly attracted by the then incompletely understood aims of Cezanne with whom he had important contact in 1888, and whose influence can be detected in our still life. The stimulation of the strange style and personality of Van Gogh, with whom he had been working off and on since 1886, affected him at this stage in his development also. Independently, Gauguin was studying at this point the fundamental design possibilities in stained glass, and more profoundly than had anyone since the medieval period.

Three or four years before his departure for Tahiti, after five years as an amateur artist, and after five more as a full-time professional, Gauguin's truly personal style began to emerge at the time our still life was done. He revealed himself as a splendid composer of a fundamentally decorative nature, as the appealingly rhythmic line in our composition attests. This picture also indicates Gauguin's bent for the expressive use of arbitrary

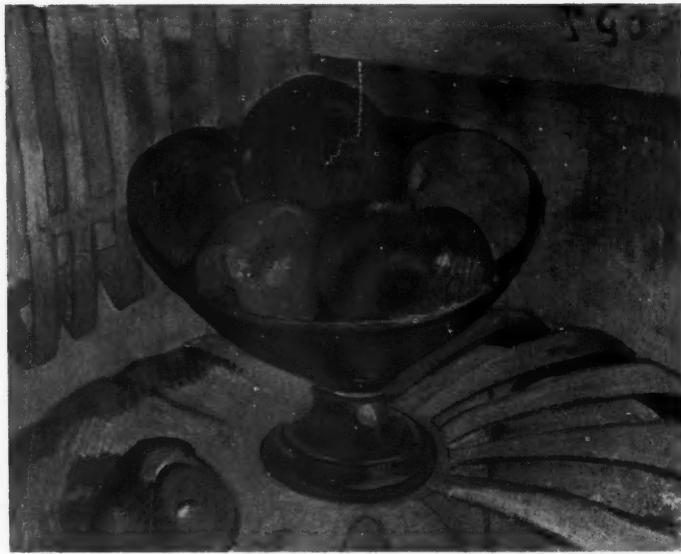


Fig. 4 — "Still Life with Fruit"
Oil on canvas, 11 x 14½ inches
PAUL GAUGUIN — French (1848-1903)
Gift of Merle Oberon to Museum Associates
L.2100.54-4267

but virile color. Above all, perhaps, the picture reveals Gauguin's naive directness of observation which brings us into an almost startling visual closeness to the objects he represents. Although small in size for an oil on canvas, this painting has the monumentality of a work of primary importance.

Also in the group given by Merle Oberon are two very pleasing pictures by Raoul Dufy (1877-1953). One is a "Portrait of a Seated Woman," datable about 1925 (Fig. 5). The other is a charming landscape entitled "Wheatfield at Falaise," which is inscribed in the lower left hand corner *Falaise, Raoul Dufy, 1932* (Fig. 6).

The portrait of the bemused young lady is an important picture for the Museum to have, because Dufy did so few portraits during his career. It is a rare type of work. In addition to this, with a single figure and hardly any accoutrements the artist has captured the essence of an age—the gawky, awkward but nonetheless self-assured age

of F. Scott Fitzgerald. The prominence of knees and the difficulties for full length portraiture of the short skirt are accentuated in the twist of the sitter in her chair and the self-conscious position of her feet. Dufy does not try to represent each object with all the attributes of the total visual effect, but gives us only a significant aspect of the object. The dress, for example, ignores the subtleties of forms and folds in full light, and concentrates upon the flowered print of the design on the dress. This also serves to capture the style of an era when it was fashionable to suppress the bulges of human anatomy. The resultant simplicity and economy of technique creates a kind of breezy assurance that expresses the attitude of the epoch in which the portrait was done.

Breezy in a more literal sense is the landscape depicting the "Wheatfield at Falaise." A more usual subject for Dufy than the portrait, it contains all the enchanting animation of drawing, color and paint handling that we associate with the best in

this gay master's work. All objects, trees, hills, stacks of wheat, the abundant stalks of grain, are reduced by a deft hand to fresh and easily recognizable abbreviations of natural surroundings. The whole picture, therefore, has an artlessness that is very artfully achieved. It *seems* to have been made with an effortless nonchalance, and so has the appeal of the unstudied, unlabored and unpretentious.

Both pictures by Dufy reveal an artist who revelled in the enjoyment of nature and life, and who, by expressing this enjoyment with frankness,

sincerity and simplicity rose far above what some people see only as frivolity.

Another landscape by another modern French master has been given to the Museum by James Francis McHugh. This one (Fig. 7) titled simply "Landscape," and expressing a different mood from Dufy's wheatfield, is by André Derain (1880-1954).

One of the original group of "Fauve" painters in the first decade of this century, Derain's simplicity is one of biblical power and austerity rather than the joyful simplicity of Dufy. The studied

Fig. 5 — "Portrait of a Seated Woman"
Oil on canvas, 32 x 25½ inches
RAOUL DUFY — French (1877-1953)
Gift of Merle Oberon to Museum Associates
L.2100.54.4269

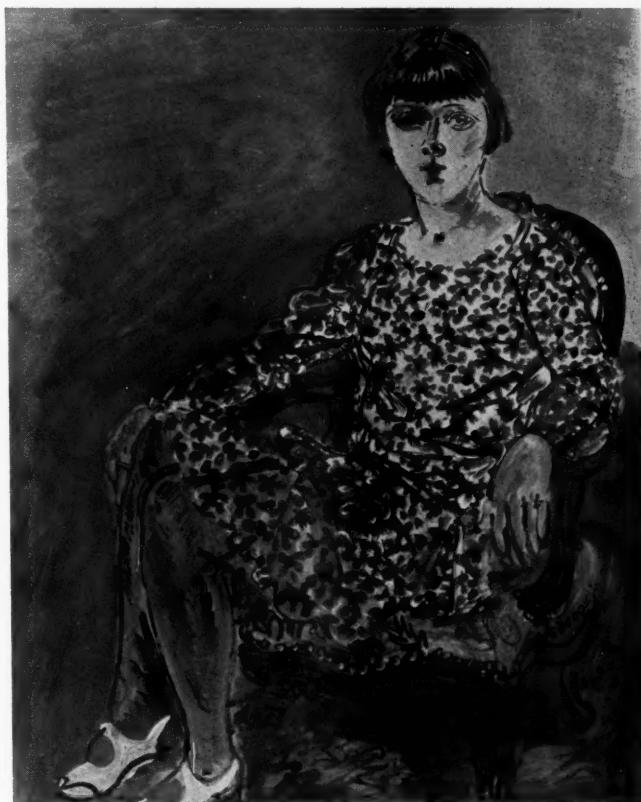




Fig. 6 — "Wheatfield at Falaise" (1932)

Oil on canvas, 34½ x 42 inches

RAOUL DUFY — French (1877-1953)

Gift of Merle Oberon to Museum Associates

L.2100.54-4268

sobriety of his palette could never achieve gaiety, but it is perfectly suited to suggesting the parched and rugged terrain of Provence where our picture was probably painted around 1929. The violent contrast of values, from pure white down to almost black, establishes a romantic and almost stormy mood; and the heavy, agitated impasto augments this effect.

Painted long after Derain had won his struggle with the conventions of impressionism, and had fairly established his individual style, our Landscape seems to embody one of the artist's major philosophical principles: "A great painter has not the right to turn back to tradition before he has trodden the paths of revolt which lead him to the realization of his own artistic personality. Those who yield at once to the dictates of tradition have no real interest in themselves. They only appre-

ciate the superficially apparent qualities of tradition, and, consequently, travesty it."

Derain's death last autumn as the result of an automobile accident makes this gift something to be treasured all the more.

Still another fine example of the contemporary French school of painters has been given by Mr. and Mrs. Jo Swerling (Fig. 8). It is a typical Parisian scene by Maurice Utrillo (1883-), of such excellent quality that it deserves to be brought to the attention of all who are interested in the growth of the Museum.

The subject is the "Rue Pontoise à Montmartre," where we find represented all the humble things that this honestly primitive artist cherishes — old plaster walls, faded window shutters, worn and weathered posters, asphalt, brick, and zinc roofing. These things make up Utrillo's whole domain, and



Fig. 7, above — "Landscape"
Oil on canvas, 9½ x 14 inches
ANDRÉ DERAIN — French (1880-1954)
Gift of James Francis McHugh
A.6712.54-1

Fig. 8, below — "Rue Pontoise à Montmartre"
Oil on canvas, 15 x 17½ inches
MAURICE UTRILLO — French (1883-)
Gift of Mr. and Mrs. Jo Swerling
A.6420.54-2





Fig. 9 — "Sleeping Black Girl"

Oil on canvas, 40 x 30 inches

HENRY LEE McFEE — American (1886-1953)

Gift of Stanley Barbee

A.6682.54-1

he very seldom has ventured outside it. Even within a single composition such as ours, the artist has relished and emphasized these inanimate objects of his essentially urban world, rather than the few intruders from the world of nature. A tree means less than a patch of wall with its myriad cracks, fissures, scars, excrescences and other indications of character. The people coming and going are merely incidental to a setting which, having once been created by man, has now developed a monumental personality independent of any particular men. It is the personality of Paris.

Concluding this list of recent gift accessions, we can appropriately and proudly illustrate two beautiful figure pieces by two fine artists that Southern California has claimed as her own. One is by the recently deceased Henry Lee McFee, who, as a teacher at Scripps College and as a leading exhibitor for many years here and in other parts of the country, has exerted a great stylistic influence upon many contemporary painters. His picture, called "Sleeping Black Girl" (Fig. 9), won the Temple Prize Award at the Pennsylvania Academy Exhibition in 1937, and was presented to our Museum



Fig. 10 — "Seated Nude"

Oil on canvas, 40 x 30 inches

EMIL KOSA Jr. — American contemporary

Gift of Merle Oberon to Museum Associates

L.2100.54-4270

by Mr. Stanley Barbee. The other, titled "Seated Nude" (Fig. 10), is by the still practising Emil Kosa Jr., and was given, along with the other pictures mentioned previously, by Miss Merle Oberon.

The "Sleeping Black Girl" is a powerfully constructed formal composition, carefully planned, and executed with consummate craftsmanship. It is an integration of what the artist himself called many "plastic units of visual form" in the classic Cezanne tradition. In addition to this, the rich and infinitely varied color texture over the whole

canvas is a joy to anyone who delights in a truly "painted" surface. Kosa's "Seated Nude," on the other hand, relies more upon fluent and confident drawing. His composition is freer, looser, and less intellectual, but nonetheless perfectly suited to enhance the human warmth of his approach to the subject. His paint surface is smoother, softer, and is full of subtly restrained color gradation rather than the pithy richness of McFee.

Each of these pictures is one of the top masterpieces of its respective author, and it is most fitting that they both now belong to this Museum. Seen

side by side, they provide a great lesson in the inexhaustability of visually perceived nature as a source of art.

Those just described are among the outstanding gifts of paintings which have come to the Museum during the past few months. If space permitted, many others of considerable quality could be discussed. A brief listing of some of these will give an indication of their merit: an "Infant Christ and St. John" by the sixteenth century Italian, Bedoli-Mazzola, given by Dr. and Mrs. Herbert T. Kalmus; a Portrait of a Dutch Boy by Jan Molenaer, presented by Richard Red Skelton; and another seventeenth century Dutch Card Game by Christian Van Couwenbergh, presented by John Wayne; a charming pastel of a "Mountain Gorge" by the

American impressionist, John Henry Twachtman, given by Mr. and Mrs. Louis J. Platt; a "Reclining Nude" by Oskar Kokoschka, presented by Mr. Walter Stein of New York; and a spirited water color of a "Jaffa Fisherman" by the contemporary Israeli painter Reuven Rubin, given by Mr. and Mrs. Rudolph Polk. Perhaps in the near future these gifts can be discussed at greater length.

In the meantime, it is heartening to realize that, with gifts such as these coming in, the Museum is building a comprehensive collection of paintings. If sufficient purchase funds become available, it will be possible for the staff of the Museum to develop a well rounded collection.

— RICHARD F. BROWN

GRAPHIC ART: NEW ACQUISITIONS

Among recent acquisitions of importance in the museum's graphic arts department have been Rembrandt's etching *The Baptism of the Eunuch*,¹ Goya's etching *Le Garroté*,² Daumier's *Rue Transonain*,³ a drawing by Jongkind, *Sortie du port de Honfleur*,⁴ two etchings by Forain, the early *Les Deux Gommeux*,⁵ and, from his later period, *Le Christ déponillé de ses vêtements*,⁶ and two soft-ground etchings by Arthur B. Davies, *On the Heights*,⁷ and *Doorway to Illusion*.⁸

Rembrandt's *Baptism of the Eunuch* (H. 182, II), dated 1641, is a work of the artist's early middle period, the time of the charming landscape views with cottages, the spirited lion hunts, the eloquent religious subjects, *The Angel departing from the family of Tobias*, the *Virgin and Child in the clouds*, and the sensitive portrait of the *Man with cross and chain*. Compared to the majority of

works of that year with their bold, open line, the *Baptism* is very delicately drawn, and unique in this respect for Rembrandt's religious subjects in which he generally expressed himself with great freedom and feeling.

Of great interest in the work is the composition with its strong diagonals which cut across the plate in two parallel directions, formed by the lines of the spear at the left and of the parasol right of center. The line of the spear continues down to the head of the kneeling eunuch; that of the parasol, behind the head of Saint Philip, carries the eye upward in the opposite direction. The central group of three (saint, eunuch and Moorish page) is reversed from a picture of the same subject which Rembrandt painted in 1636 in a large landscape wherein the figures are subordinated to the spaciousness of the natural setting. In the etching, on the other hand, the landscape is limited to the sketchy hill and trees in the right background, and the figures dominate the composition. The impressive horseman who looks superciliously upon the rite, furnishes the opposing diagonal of the scene with the inward direction of his horse, reminiscent in pose and monumentality of Dürer's engraving *The Great Horse* of 1505.

¹ A.6328.54-376, gift of Mr. and Mrs. Fred Grunwald

² A.6552.55-3, given anonymously

³ A.6552.55-2, given anonymously

⁴ A.6493.54-5, gift of Mr. Walter Stein

⁵ A.6328.54-332, gift of Mr. and Mrs. Fred Grunwald

⁶ A.6552.55-4, given anonymously

⁷ A.5622.54-5, gift of Mr. and Mrs. Dalzell Hatfield

⁸ A.5622.54-6, gift of Mr. and Mrs. Dalzell Hatfield

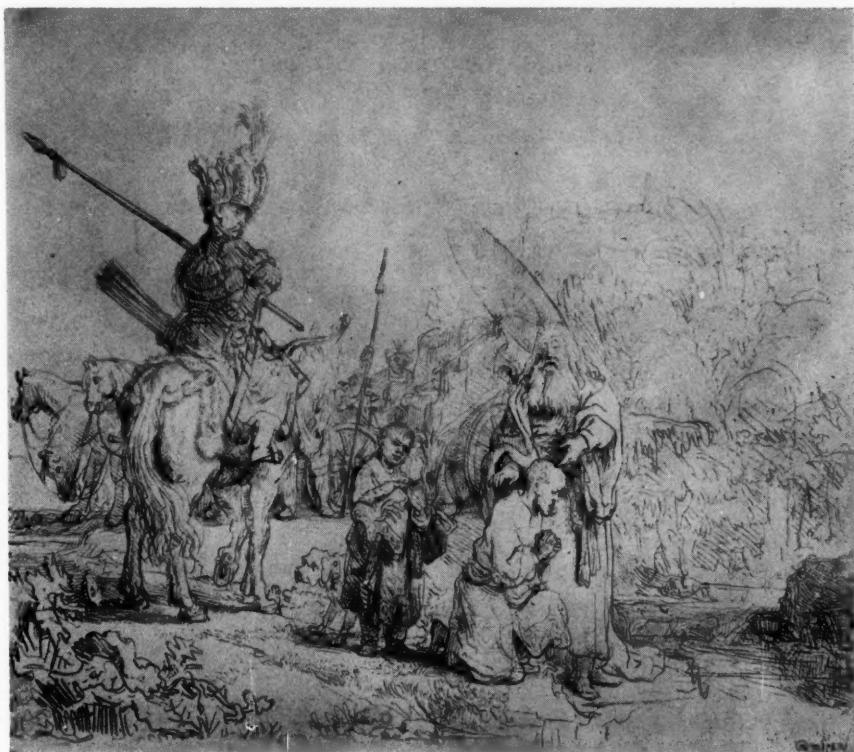
Goya, who is often coupled with Rembrandt in his human concern and the isolation of his old age, is represented among our new acquisitions with a fine impression of the second state of *Le Garroté* (D. 21, 2). This famous subject exists also in a painting in the Museum of Lille, and in a drawing for the etching, in the British Museum. In the painting the tortured victim is exposed on a public platform, surrounded by unmoved spectators, with churches in the background. The head of the figure in our etching is actually closer to the painting than to the drawing. In the latter the garrotted man appears resigned, stoical, his long hair falls to his shoulders, giving him an aspect of the tortured Christ. This aspect is conspicuously altered in both painting and etching where the dark, dishevelled hair and strongly marked lineaments of suffering heighten the effect of the last

agony. The hopelessness of the man's countenance in the etching contrasts vividly with the crucifix in his hands, which he no longer sees, and the brilliance of the solitary taper, which only illuminates his despair. It is as though the more noble visage of the preliminary drawing had given way to the artist's expression of extreme bitterness.

In this, the second state of the etching, the edges of the plate have been bevelled, and new touches have very clearly been added to the hair. Aside from the changes in the head, however, it is interesting to note that the preparatory drawing is as complete in execution as the print.

Rue Transonain, le 15 Avril, 1834 (D. 135), probably the most widely known lithograph by Daumier, and one of his masterpieces, was called forth from the artist as the result of the merciless murder on that date of a family in Paris by the

REMBRANDT VAN RIJN — Etching, "The Baptism of the Eunuch" (1641)
Gift of Mr. and Mrs. Fred Grunwald

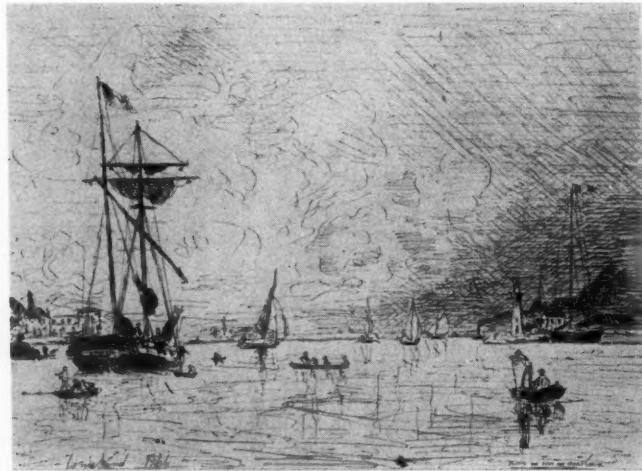




Above: GOYA — Etching, "Le Garroté"
Anonymous Gift

Below: JONGKIND — Drawing, "Sortie du port de Honfleur" (1864)
Gift of Walter Stein

Opposite: DAUMIER — Lithograph, "Rue Transonain, le 15 Avril, 1834"
Anonymous Gift



civic guard. The victims, massacred at night, are shown dragged from their beds to the floor, the father sprawled over his child's corpse, as though in defense. This powerful indictment of human brutality is one of five lithographs which Daumier made for *l'Association mensuelle*, the publication issued after the hardships inflicted upon *Caricature*, the paper for which the artist had been working, forced its discontinuance. Only a year before, Daumier had been released from prison where he served six months for his bitter cartoon on Louis-Philippe, *Gargantua* (D. 34).

Rue Transonain is one of the supreme achievements of lithography, the artist having combined a monumental technique of light and shadow with the conversion into a symbol of human injustice. of an episode of common life. It is a subject which in its human pathos and compassion belongs rather with Daumier's paintings of the poor than with his satires of the bourgeoisie.

It is notable that the artists under discussion here can all be connected with Rembrandt. Not only Goya and Daumier, but also Jongkind shows his influence. The 19th century Dutch artist, born in Lattrop, discloses in an etching such as *La Barque Amarré* (D. 6) an economy and freedom of line which recalls Rembrandt's *Six's Bridge* of

1645 (H. 209), an influence as expected as it is well assimilated.

Jongkind's etching, *Sortie du port de Honfleur* (D. 11) is well known. It was made in 1864 and preceded a painting of the same subject, exhibited in the Salon of 1866. Roger-Marx records that before etching the plate, Jongkind had "filled whole books with notes in pencil and water-colour .."⁹ The fact that the artist had also made a complete, detailed drawing for the etching was apparently unknown to Marx. We have, however, received as a recent gift this beautiful pen drawing, titled, signed, and dated 1864.

In contrast to the usually more sketchy drawings by Jongkind, the present one is in every respect as carefully worked out as the etching made from it. The size, 8½ x 12¼ inches, as compared to that of the print, 8 29/32 x 11 7/8, shows it to be slightly smaller in height and a fraction of an inch wider.

Jongkind's extremely sensitive line, with its suggestion of tremble, is seen to great advantage in our drawing, in the treatment of clouds and reflections in the water. The artist shared with

⁹ Claude Roger-Marx, "The Engraved Work of Jongkind," *Print-Collector's Quarterly*, Vol. XV, 1928, p.118





Above: FORAIN — Etching, "Les Deux Gommeux"
Gift of Mr. and Mrs. Fred Grunwald

Below: FORAIN — Etching, "Christ Despoiled of His Vestments"
Anonymous Gift



Rembrandt, Daumier, and Forain something of that wonderful half scrawl, uneven articulation of directness which so conveys spontaneity, immediacy of expression. The breadth of his scope, the fine, nervous intensity of his pen, and the completeness of the rendering rank the present drawing with the best of Jongkind's graphic work.

With Forain we come to one of the last modern descendants of Rembrandt and Daumier, an artist who performed first in the tradition of the great French satirists, then in middle-age produced religious plates of a sensibility and strength the twentieth century did not see again until Rouault.

Le Deux Gommeux (G. 3), a rare work of his early period, appeared in 1876 in the 177th number of *Paris à l'eau-forte*, where the artist was acclaimed a new Gavarni. Toulouse-Lautrec, born twelve years after Forain, was to continue the tradition.

The two fops in the etching are brilliantly realized in stance and fatuousness of expression, the artist already revealing his grasp of the comic and ridiculous in the Parisian society of his day. He had previously etched a similar subject, *Le Gommeux au bouquet* (G. 2), the fop represented in profile, a silhouette style later used by Toulouse-Lautrec.

It may be noted in passing that although it has been sometimes said that Forain did not sign his early works, this is untrue. *Le Gommeux au bouquet* is signed in the plate at the lower right, and this signature in reverse "Ls [Louis] F." appears in the lower left of our etching.

In 1908 Forain, after a long lapse in etching, resumed the technique and in the course of two years produced ninety-four plates. Among them were New Testament subjects which he interpreted with such sensibility, *The Return of the Prodigal Son*, *Christ bearing the Cross*, etc. Another subject which absorbed him was *Christ despoiled of his vestments*, which exists in five states, of which we have received the fourth (G. 79,4). The work is signed.

Originally a plate executed entirely in dry-point, the work was wholly re-done in etching in the second state, added to with dry-point again in the succeeding state, then once more cleared of dry point, so that in the fourth state only traces of it remain.

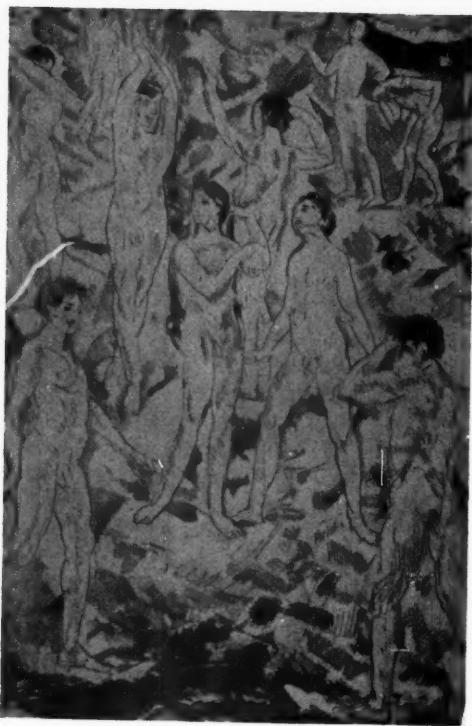
A comparison of our etching with that of the first state reveals that the artist must have decided that the effects he desired could only be achieved through a concentration of heavy lines rather than the spotty suggestions of the dry point in the head and robe of Christ, in the original plate. He thus removed this work and substituted a close network of deeply etched lines which more fully delineated the tragic figure. In addition, the original summarily indicated sky was reworked into a low, massive cloud to suggest, as Campbell Dodgson said, "impending calamity." The other figures which appear in our state were also but faintly suggested at first.

The successive developments of the plate from initial to fourth state afford a clear idea of the completeness towards which Forain worked in many of his etchings. Five states likewise exist of his first plate of the *Supper at Emmaus*; he made four versions of this subject, and drew the *Prodigal Son* five times. In many cases his first states were but preliminary sketches; in others such as that of *Christ Despoiled*, the composition, although well adumbrated, did not satisfy the artist who desired stronger contrast, which he achieved in our etching, although perhaps with a loss of greater suggestibility and abstraction.

Arthur B. Davies (1862-1928), who organized the historic Armory Show in 1913, produced over 200 prints. Today neglected, it is amazing to see that in 1896-98 he made woodcuts Expressionist in technique, and worked like Munch. But for the greater part he employed as graphic media soft ground etching with aquatint, and lithography. With few exceptions, all of his plates have been destroyed.

From his characteristically small editions, in the one case, twenty, in the other, thirty-five, we have received the soft ground etchings, *On the Heights*, 1919 (Price 107), and *Doorway to Illusion*, 1922 (Price 1). Both prints disclose Davies' life-long absorption with the nude which formed the matter for all but a fraction of his graphic work. It was through the outlines of the female nude especially that he expressed his sensitive, fluid apprehension of human form which remained for him a constant vehicle of delicate poetry.

Despite the constancy of subject matter he achieved considerable variation of motive in these



Above, opposite: ARTHUR B. DAVIES — Etching, "On the Heights" (1919)
Gift of Mr. and Mrs. Dalzell Hatfield

Below, opposite: ARTHUR B. DAVIES — Etching, "Doorway to Illusion" (1922)
Gift of Mr. and Mrs. Dalzell Hatfield

lyrical themes which embodied his dream-like vision of mystical unity. *On the Heights* (second state of two), is designed in tapestried effect with its rising perspective of exuberant figures. Yet the modeling, and the contouring and light and shadow of the background show the influence of Cézanne. *Doorway to Illusion* (third state of three), and probably the cut-down plate of the same subject in three-quarter length of which Davies printed only ten impressions, presents an unusually sculptural nude for him, beside another in reverse with arm lifted overhead, quite possibly

inspired by the similar figure of a dancer in a wall painting from the Villa of Mysteries, in Pompei.

Davies preferred to work in aquatint which he combined with soft ground etching. He drew on fine linen over the prepared plate, the impress of pencil accentuating the tonality. Later the plate was aquatinted in the interest of additional shade and harmony. *Doorway to Illusion*, for example, is printed on pale blue paper, showing the artist's continual striving after new, intensified effects.

— EBRIA FEINBLATT

A CHAIR OF THE INDIES

By gift from the Hearst Foundation, our Museum has acquired a curious and handsome armchair¹ of the type always called a "Dutch burgomaster's" chair, though most examples are neither Dutch nor a burgomaster's.² If indeed they were Dutch by adoption, and English by marriage, such chairs had their origin in the orient.

When our chair and its cousins reached Europe toward the end of the 17th century, their "new" and exotic look greatly appealed to the prevailing taste. No similar chairs had been seen before — round-seated and six legged, with comfortable low back and rich carving. Their influence may be recognized in Dutch and English chairs of the time, though it is now little remembered that this influence came from the Indies.

To account for the so-called burgomaster chairs at all, we must look not only to the energetic rivalry of European nations for the rich trade with the orient, but to the mixed political history of Europe itself in that exciting era.

¹ Accession number A.5832.50-117

² *Burgemeester* or borough master, a mayor

Earliest to establish themselves in "the Indies" (a name that embraced India and the East Indies, the Spice Islands and China) had been the Portuguese, who based their commercial empire at "Golden Goa" on the west coast of India, and by 1557 were on the doorstep of China (at Macao, near Canton). Manila in 1571 had become the capital of Spanish trade, while the Dutch settled on Java — at Bantam by 1596, Batavia in 1619. Politically, these three countries were allied under Philip II who reigned 1556-98, and in Europe the great port of Lisbon became the entrepôt where oriental luxuries and wonders overflowed the wharves.

But this same Philip's brief marriage of convenience to the Tudor queen "Bloody Mary" had in no way endeared him to the English, and her half-sister Elizabeth was happy to avenge his insult thirty years later (1588) by destroying the Spanish Armada. Philip retaliated by closing the port of Lisbon.

Thus cut off from contact with the east, England and Holland (herself on the brink of revolt from

Spain) were obliged in 1600 and 1602 to charter their own East India Companies — private commercial ventures, encouraged by the crown but only concerned with the profits of sea trade. The Companies made no particular attempt to colonize, though they established permanent centers in Asiatic places, assumed many civil rights, and maintained garrison to protect their business interests.

The ships of the Companies now brought to their home ports a flood of luxuries, ever increasing through the 17th century — tea and coffee, spices and silks, porcelains and lacquerwork. England and Holland were on very friendly terms, and if they prospered separately in their oriental ventures they also conducted profitable exchange with each other.

Their cultural ties were equally close. Charles II during his exile of 1649-60 had found welcome

in Holland, which latterly became the headquarters for his royalist cause, with Charles' secret adherents constantly coming and going. When in 1660 he reclaimed the English throne, swarms of Dutch designers and artisans crossed the Channel with him.

Whether in silverwork or delftware, in furniture or other fields of work, strong Dutch influence marked Charles' reign of a quarter-century. And mixed with this, by his marriage in 1662 to Catherine de Braganza, a Portugese princess, there also appeared in English work a florid taste half-Portugese, half-oriental. The knurled Spanish foot or "Braganza toe" began to be seen on furniture; lobed shapes in silverwork and with rich embossing now copied what was seen at the court of Lisbon. Spanish leathers or "guadamaciles" in gold and colors were hung upon the wall like paper, in lieu of tapestries; or in John

Evelyn's diary he speaks (1665) of a room "hung in Pintado," which was the Portugese name for painted cottons fetched from India. The very name "porcelain" may have come from a Portugese word *porcellana*.

Another wave of Netherlandish fashions came in 1689, when a Dutch prince, William the Stadholder, ascended the throne of England. And because the prosperity of Holland so much depended on its trade with the East, things oriental now became particularly the rage.

William III's first private concern became the rebuilding of Hampton Court Palace, under advice from such masters as the Franco-Dutch designer Daniel Marot. The queen's drawing room was equipped with great stages of open shelves and brackets to accommodate mountains of fine Chinese porcelains.

Another dutchman, Gerrit Jensen (Gerard Johnson) who from 1680-1715 was cabinetmaker to the royal



household, installed in 1692 the famous "Japan closet" at Chatsworth, paneled in slabs of oriental lacquerwork. Great folding screens of coromandel or other lacquer were in high fashion, or lacquered Chinese cabinets which were raised upon carved English stands. Where there was not enough of the imported stuff to meet the demand, Stalker & Parker's instruction book "A Treatise of JAPAN-NING and Varnishing" (Oxford, 1688) offered "above an Hundred distinct Patterns for JAPAN-work" to guide English artisans in decorating furniture, boxes, wainscoting, in imitation of the oriental product.³

Our "burgomaster" chair belongs to this epoch, when the Lord Chamberlain's accounts for 1693/4 showed that chairs apparently similar were being supplied to the queen:

"For her mats Service at Hampton Court.
For 24 cane chairs of walnuttree carved
handsome made, with round Seates & very
fine cane at 25s. each £30."

Shortly later "a sett of Ebony chairs, very curious and antique," were advertised at public sale, being "brought from the East Indies by the late Capt. Gordon." Or from the estate of Captain Kemeys were being sold "12 curious chairs of Rose Wood richly carved, that were brought from India" and were "not of the Newest fashion."

Chairs in ebony or rosewood (sometimes teak is mentioned, or a "blackwood") of course suggest an oriental source. "Walnuttree" is not so certain, though a variety of walnut was indeed native to Persia and the Himalayas.

In English work by now, as in France and Holland earlier, walnut had replaced oak for all fashionable work. A supply of century-old timber was available for cutting, the first walnut trees in England having been planted in 1565 at Wilton Park, by the Earl of Pembroke. French walnut was even higher regarded. Not until 1720 when a French embargo on walnut created a "walnut famine" in England, would cabinetmakers turn to West Indian mahogany and the fine "Virginia walnuttree" from the American colonies. Burgomaster chairs that are frequently described as



"walnut" prove more often (like our own) to be made of a similar amber-brown fruitwood that defies identification.

By 1700 the importation of furniture from the orient had reached such proportions that European chairmakers and cabinetmakers sent up howls of protest. Within four years 6,582 tea tables had been imported, and 244 cabinets, 589 looking-glass frames, 655 "tops for stands" and so on (a long list). What was worse, agents were sending English designs to the orient, where they were copied by cheap labor. The celebrated "Case of the Joiners' Company against the Importation of Manufactured Cabinet-Work from the East Indies" demanded royal protection against such competition — parliament (who did nothing in the matter) being told that:

"Several Merchants and others trading to the East Indies and to several parts and Places thereabouts have procured to be made in London, of late years, and sent over to the East Indies, Patterns and Models of all sorts of Cabinet Goods and have yearly returned from thence such great quantities of Cabinet-Wares, Manufactured there after

³ A fine copy of this rare and delightful work has just been presented to the Museum, by J. Edward Eberle

the English fashion, by our Models, that the said trade in England is in great Danger of being utterly Ruined."⁴

Making its date too late, one authority says the burgomaster was "a curiosity introduced from Holland, 1720-30," forgetting to add that it got to Holland from the Indies. Almost all examples were of closely similar design. On the back of our own chair are two little carved heads of Dutch burghers (or, of Dutch traders in the orient) wearing square-tabbed collars. The same heads are seen on a chair from the late Mrs. Garvan's collection.⁵ A pair of these chairs in ebony⁶ which were formerly at Lansdowne House, Mayfair, show small carved mandarin heads wearing Chinese caps; the seats revolve, on hidden rollers, and the chairs are catalogued as "Chinese, circa 1730."

In English- and Dutch-made chairs of the time, many features would seem to have been suggested by the "burgomaster." Its curved leg with the oddly leaf-carved knee might be a parent to the Queen Anne cabriole leg of about 1700; its wing-like carved frontal stretchers remind us of those elaborated "Flemish scroll" carvings below the seatfront of European chairs; its back panels with a carved and pierced roundel perhaps inspired the pierced cartouche in the splats of highback William & Mary chairs.

Here the seat of finely woven cane reminds us of a whole class of comfortably caned furniture appearing earlier in French or Dutch work, or in English work during the last decades of the 17th century ("cain chears" were mentioned 1692). And if the very form of our chair, with circular seat and six legs, had long been known in Chinese stools or the stands for porcelains and bronzes, it was attractively new in Europe, where this chair with a low horseshoe back suggested the popular "roundabout" corner-chair and the low-back windsor.

If examples of the "burgomaster" are commonly mistaken for Dutch work, it might indeed be true that this model was occasionally copied by

European workmen. Cescinsky, who pictures a chair almost exactly a match to our own,⁷ says: ". . . it is doubtful whether they were not made in Wales and the Welsh bordering countries in the late 17th and early 18th centuries."

Three recorded chairs with a wheel base,⁸ one of them pictured here for comparison, are much simplified versions of the burgomaster such as might have puzzled Cescinsky or others. Only in their general form resembling the carved burgomaster, were these sober European versions of the oriental chair?

Seen here is a chair that belonged to Luke Vincent Lockwood, who featured it as the frontispiece to Vol. II of his "Colonial Furniture in America" (edition 1921). A second one very like it was pictured as Fig. 516 in Lockwood, and a third was No. 1845 in Nutting's "Furniture Treasury." All three were owned by Connecticut collectors; and of course the Dutch, who colonized New York, were also settled in early years along the Connecticut River Valley.

When in 1950 Mr. Lockwood's chair appeared at sale in New York, the catalogue said: "The present example may be the work of a Dutch craftsman here, or possibly have been brought over with the household effects of a Dutch emigré." But a better guess had been made by the chair's owner, who wrote that such chairs "are probably of Eastern origin," and gave as good evidence the fact that his own was put together "with bamboo pegs, and the cane is very fine, after the Eastern fashion."

— GREGOR NORMAN-WILCOX

⁴ From the petition now in the British Museum

⁵ Wallace Nutting, "Furniture Treasury" (1948) No. 1846

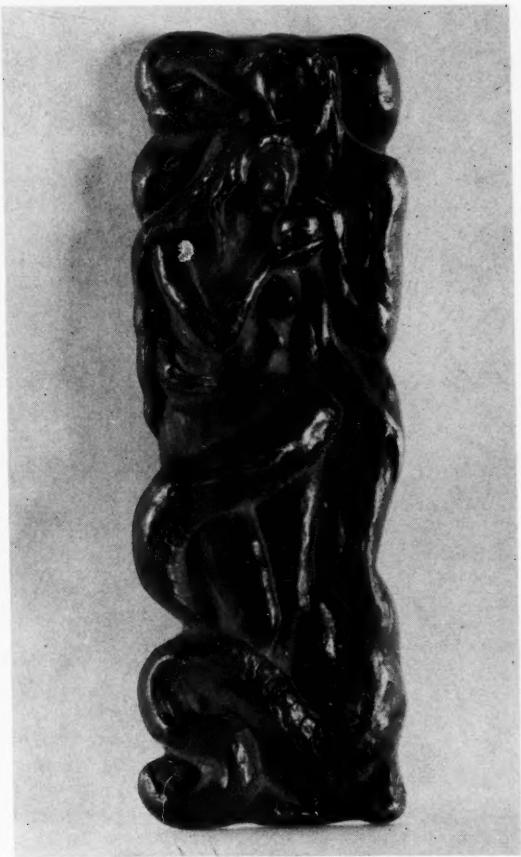
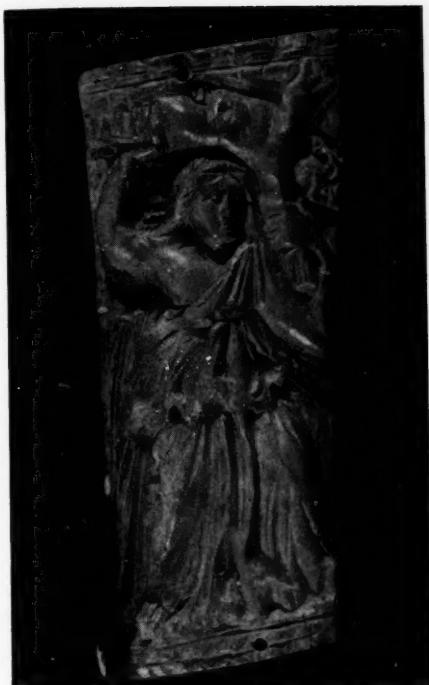
⁶ M. Harris, "The English Chair" (1946) Pl. XXVIIA

⁷ Herbert Cescinsky, "The Gentle Art of Faking Furniture" (1931) Pl. 174

⁸ A fourth, a prim and cramped little chair of the size for a lady, was shown pg.XLI in the *Connoisseur* for February 1924

RECENT ACQUISITIONS

Pages 25—35



Coptic Bone Relief, Vth Century — Fragment from a pyx or a piece of furniture: a woman of Thebes destroying a child, when a king of Thebes forbade the Dionysiac celebrations

Height 3 inches

Gift of Mrs. Alice Heeramanneck

A.6708.54-1

Bronze Plaque, "Adam and Eve"

Height 4¾ inches

SUZANNE SICARD — Franco-American, contemporary

Gift of the Artist

A.6707.54-1



Above — Head of Anatole France
Bronze (lost wax), height 14½ inches
FRANCOIS SICARD — French (1862-1934)
Gift of Mr. and Mrs. Pierre Sicard
A.6707.54-2

Opposite, *above* — Portrait Miniature of a Lady
Watercolor on ivory, in gold locket, 2 x 1¾ inches
RICHARD CROSSE — English (1742/5-1810)
Gift of Mrs. Leonard Martin
A.6153.54-24

Opposite, *below* — Unfinished Portrait Miniature of a Man (1833)
Watercolor on paper, 7 x 5¾ inches
JEAN BAPTISTE ISABEY — French (1767-1855)
Gift of Mrs. Leonard Martin
A.6153.55-33





Opposite, above — "Reclining Nude Woman"
Watercolor, 19 x 25 inches
OSKAR KOKOSCHKA — Austrian (1886-)
Gift of Walter Stein
A.6493.54-7

Opposite, below — Jaffa Fisherman"
Watercolor, 18 x 13 inches
REUVEN RUBIN — American (1893-)
Gift of Mr. and Mrs. Rudolph Polk
A.6672.54-1

Below — Sascha Brastoff's welded steel sculpture, "Rooster," recently presented to the Museum by Winthrop Rockefeller in the name of Mrs. Leiland Atherton Irish. Photographed at the presentation are Mrs. Irish, Mr. Brastoff, and Mrs. Morris A. Pyncos representing Mr. Rockefeller
A.6749.55-1





Above — Bronze Wine Beaker (*Ku*) decorated with *t'ao-t'ieh* masks, dragons and spiral pattern (*lei wen*). Height 11 inches
Chinese, Shang Dynasty (1766-1122 B.C.)
Gift of Edwin C. Vogel
A.5706.54-9

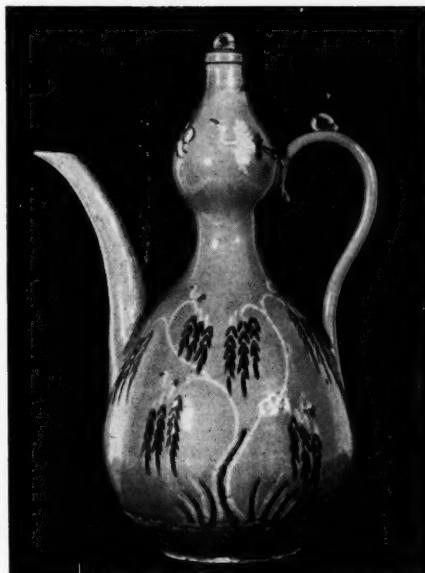
Below — Pottery Wine Jar, green glaze with silvery iridescence.
Height 17½ inches
Chinese, Han dynasty (206B.C.-A.D.220)
Ernest Larson Blanck Memorial Fund
A.6429.55-7

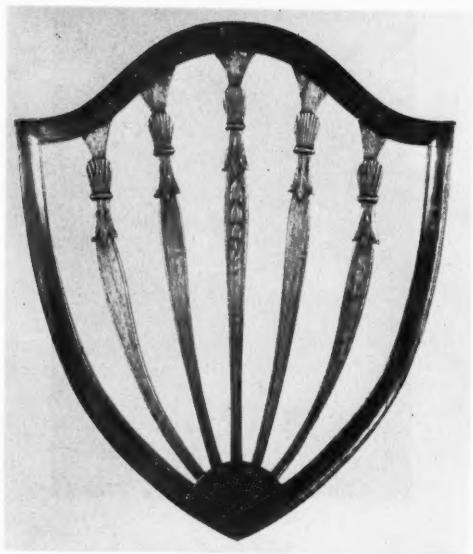


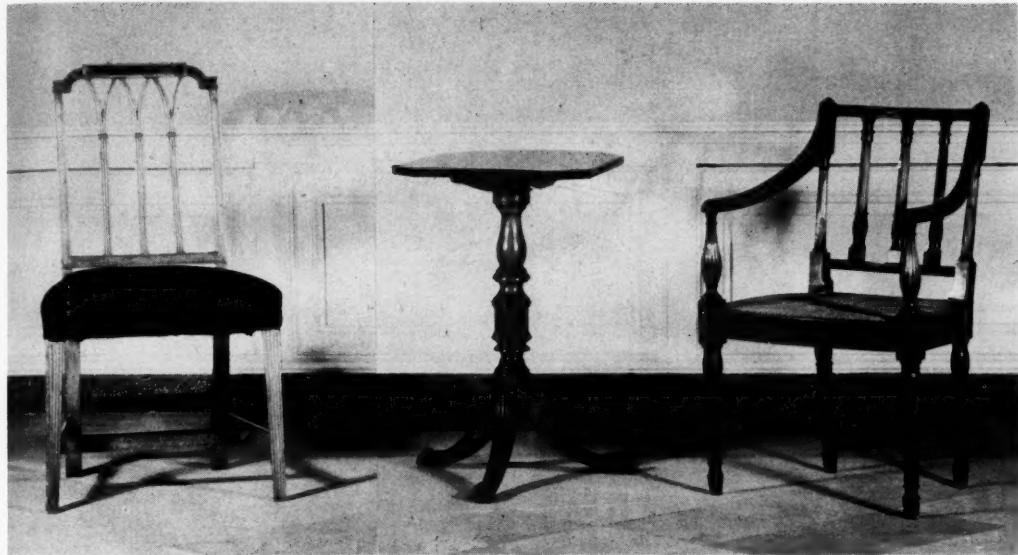


Above — Head of Buddha. Stucco, height 9½ inches
Hadda (Afghanistan), 4th-5th Century
Anonymous gift to Museum Associates
L.2100.A.2.55-1

Below — Gourd-shaped Ewer, celadon porcelain with white and black
inlaid decoration of willow trees and birds. Height 12½ inches
Korean, Korai period, 13th Century
Ernest Larson Blanck Memorial Fund
A.6429.55-8







Opposite, *left* — Hepplewhite shield-back chair in cherry, the shield large and open, carved below with a fan of lanceolate leaves (the same occurs in a New York chair, No.100 the Karolik Collection). The back legs are closely spaced, the front legs with a long shaded point of inlay and "cuffs," as found in the work of Lemuel Adams, who in 1796 made furniture for the State House at Hartford.

Connecticut, about 1800

Purchased with Denis Bequest funds, for the Col. and Mrs. George J. Denis Collection

A.1078.54-362

Opposite, *right* — Hepplewhite chair of a pair in mahogany, showing the formal refinement of Salem work as compared to the individualistic manner of the Connecticut makers. The back with a carved flowerbasket trailing berry vines and acorns, as in similar chairs No.93 the Karolik Catalogue (Museum of Fine Arts, Boston). Such carving is characteristic of the Salem architect and woodcarver Samuel McIntyre (1757-1811).

Massachusetts, about 1800

Museum Associates, the Mr. and Mrs. Allan C. Balch Fund

L.2100.A.13.55-1,2

Above — Sheraton side chair of a pair in mahogany, with reeded legs, Gothic arches in the back. Made for the Gerrish family of Salem. No.114 in the Karolik Catalogue is apparently by the same maker (a chair from Madam Derby's "Oak Hill," built 1801).

Massachusetts, about 1800

Tripod stand in mahogany, crossbanded tilt-top with plume veneer, grooved "sabre" legs not with the usual brass but carved wood lion-paw feet. By the celebrated Phyfe (compare examples in Charles O. Cornelius, "Furniture Masterpieces of Duncan Phyfe").

New York, about 1810-15

Sheraton armchair in mahogany, with reeded turnings and fine leaf carving, characteristic of the maker Henry Connelly (1770-1826) who worked 1800-24 in Philadelphia. A chair very similar is Pl. 424 in Hornor, "Blue-Book of Philadelphia Furniture." Connelly and a rival maker Ephraim Haines were the subject of an exhibition March-April 1953 at the Philadelphia Museum of Art.

Philadelphia, about 1810

The above are from a group of American furniture circa 1760-1810 recently purchased with Denis Bequest funds, for the Col. and Mrs. George J. Denis Collection

A.1078.54-363,368,360

Porcelain Clock and Plinth
German (Meissen), *circa 1745*

With figure of Fortuna and lavish gilding; modelled by Johann Friedrich Eberlein (worked 1735-49) and with enameled landscape vignettes attributed to Johann Gregor Herold. Mark, blue batons or "crossed swords"

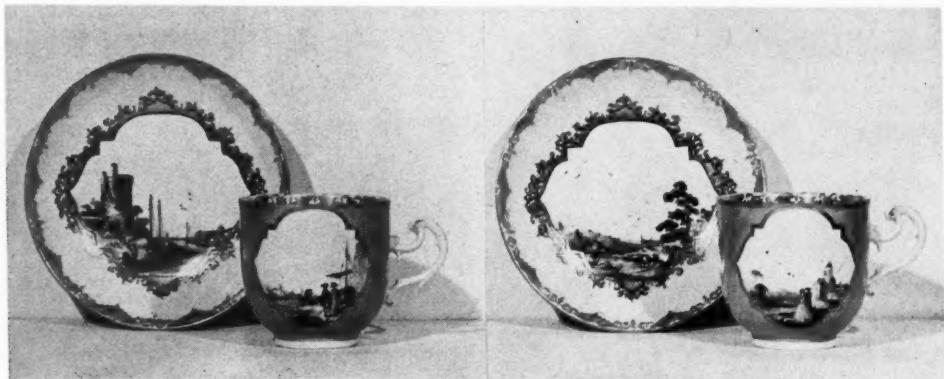
Gift of Jack Linsky
A.6050.54-4



Porcelain Cups and Saucers
German (Meissen), *circa 1740*

Pair showing finely enameled landscape panels with gilt scroll framing, the cups with a turquoise ground. Blue "crossed swords" mark

Gift of Walter Stein
A.6493.54-3





Hanging, of blue and unbleached linen, reversible weave

74 x 33 inches

Germany or Switzerland, 17th or beginning of 18th Century

Gift of Judge Irwin Untermyer

A.6291.54-8

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